

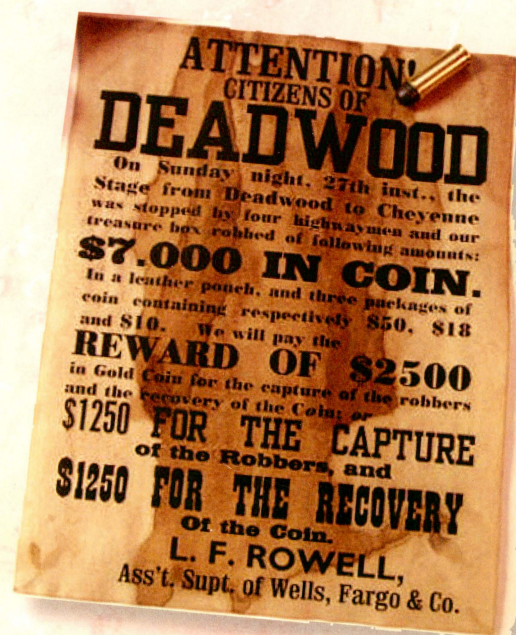
C.O.C.A. TIMES

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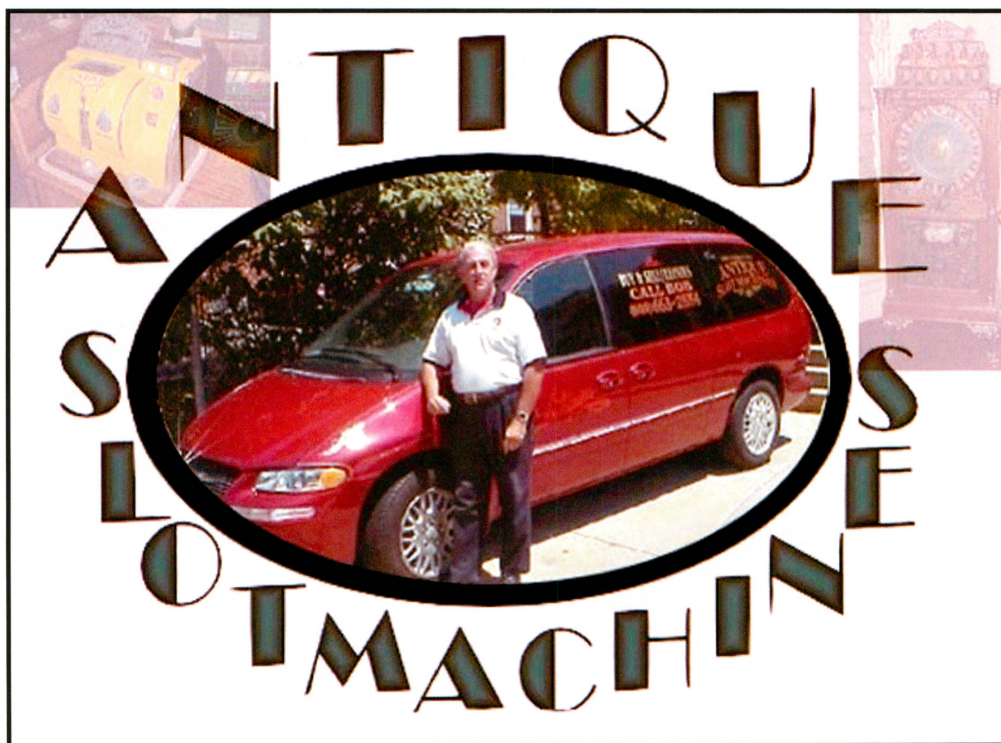


DAYS LATE IN DEADWOOD SOUTH DAKOTA



by Johnny Duckworth

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Message from Our President...

The first year of my term as COCA President ended on January 1, 2011 and I would like to thank our directors, officers, committee members and volunteers for all they have contributed to that year a great success. In addition, I would like to provide our members with a report on the progress that our association made during 2010. In my first President's Letter one year ago, I set forth the following goals for 2010 and 2011:

- Modify and add to the web site as necessary to make it more useful and of greater value to our membership and to enhance the appeal of the hobby to the general public.
- Work with the board of directors and officers to formulate and begin execution of a strategic plan to "market" our hobby to the public.
- Work with the officers on our various corporate affairs, including but not limited to financial management, records, insurance and IRS non-profit status.

I am happy to report that we made significant progress toward those goals during the past year. We now have a commercial property / casualty insurance program in place to protect the association's assets. Former COCA President Bill Petrochuk has organized a committee of member volunteers that is now working on a revamping of our web site to make it more valuable and user friendly for our members. Our membership approved updated by laws that are broader in scope and more defining than the original version. Last but not least, the Internal Revenue Service granted us federal tax exempt status as a social club under IRC Section 501 (c) (7).

The association also held its annual convention in wonderful North Carolina this past summer. It was a tremendous success, thanks to Bill Petrochuk and his dedicated convention committee. Plans are now underway for the 2011 convention, to be held in Houston, Texas on September 16 – 18, 2011. If you haven't already registered for the 2011 convention, I urge you to do so as soon as possible. The association has blocked a limited number of rooms at the Hilton Houston Westchase hotel and those who register before April 11, 2011 will save \$20 per person on their convention registration fee. In addition, breakfast is included with the room rate and we have some special Texas treats planned for Friday and Saturday. You can contact the hotel directly at (713) 974-1000. Craig and Doreen Bierman are working hard on the convention and are very excited about C.O.C.A. members coming to Houston.

Our next association meeting will be held on Friday, April 8, 2011 at the Hilton Garden Inn, St. Charles, IL. Registration and the cash bar will open at 5:30 p.m., with dinner at 6:00 p.m. and the association meeting at 6:30 p.m. Our guest speaker will be Roger Hildin of Crow River Trading. He is going to discuss the history of the ABT Coin Machine Company and also his company. Roger will have a Power Point presentation with photos of some rare games. Please email Marsha Blau (foxsnake@aol.com) if you have any questions regarding the meeting. Don't forget to book your room at the Hilton Garden Inn St. Charles as soon as possible. Remember, breakfast is included with every room night at the Hilton and booking your room there helps the association as well. When you book for the spring show, consider booking for the fall show as well – we'll be going to Jasper's again in November.

If you see me at the show or out and about at the convention, please don't hesitate to say hello and let me know what we can do to improve our coin op experience. You can also contact me via email or telephone at any time and I will respond as quickly as I can.

Erick Johnson,
COCA President
602.370.6775
erickjohnson@cox.net



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**DEADLINE FOR
NEXT ISSUE:
MAY 9, 2011**



DAYS LATE IN DEADWOOD

by Johnny Duckworth

Chasing old coin operated machines really gets the heart pumping and I can never get enough. Just to get a little excitement, I will even sift through the old coin operated magazines from time to time. I have chased several leads from the pages of the old Coin Slot and Loose Change magazines but never had much luck. However, about seven years ago while reading an article out of a 1990 Coin Slot magazine there was an interesting photo of a very nice Musical Victor. The machine was pictured in the old town hall of Deadwood, South Dakota and incorrectly named a Caille Victor. My mind began to race, wondering if the machine could still be there years later. Unfortunately, Deadwood was 750 miles away and in the middle of no where, so there was not a whole lot I could do with this information.

Now fast forward to 2007, as my wife and I decided that we would go to bike week, better known as 'Sturgis' with my cousin and his wife up in South Dakota. However, I didn't think nearly as much about riding bikes in South Dakota that week as I did about trying to find this old floor machine. Deadwood is located only fifteen miles from Sturgis, so I dug the article back up to try and find any clues that might help me track this elusive machine down.

We rode our Harleys into Deadwood on a sunny August day, and it was like going back in time. Main street has

changed very little over the years; The old red brick street remains with beautiful Victorian buildings standing tall on each side. Large hotels from the turn of the century are still in use with much of the same décor. Saloons and casinos line the street filled with customers just like in the days of the gold rush. You may recall that Wild Bill Hickok was shot there in 1876 at the No. 10 saloon.

We started the search off for the machine at the old train station which was now a history and information center. After about the third person giving me a strange look when trying to describe what I was looking for, we made a break through. I began talking to this elderly man who couldn't quite remember the machine, but he did remember the old town hall which had been sold years ago along with all its contents. He was able to give me the buyer's first name as "Blake", and said some of the contents had been moved to other locations in town which Blake owned.

After making several unsuccessful stops searching for this machine my time was starting to run short as everyone with me would rather catch butterflies than look for some silly old slot machine. Sensing their impatience, I decided to make our final stop at a little old casino at the bottom of Main Street. I walked through the double doors and into this very quaint one room casino. I was headed towards the

cage to ask if they might know where I could find a guy named Blake, when my heart began to speed up.

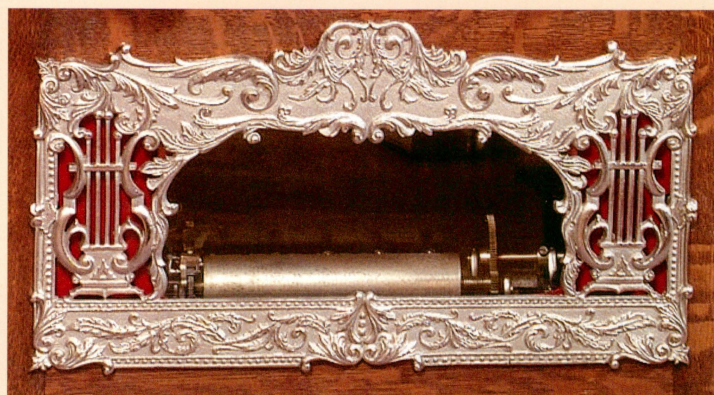
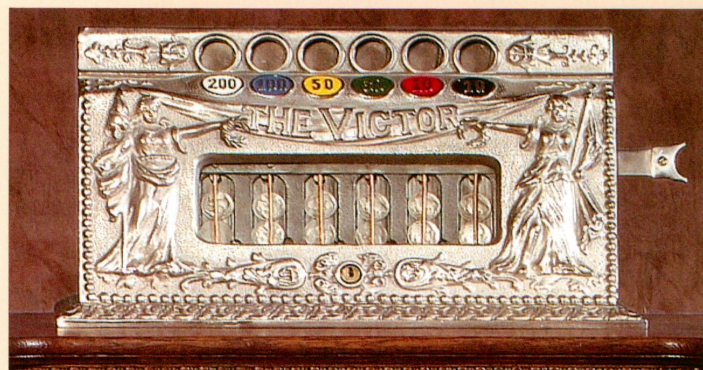
I didn't make it very far into the casino, for off to my right I spotted a little Seeburg L. I quickly walked over to check out this little musical wonder. When I finished looking it over, it was time to find out whom it belonged to and if it was for sale. I turned back to walk across the casino floor and on the other side of the room I saw pay dirt... The Musical Victor was standing proud and tall between the two picture windows of the building. I couldn't believe I was lucky enough to stumble upon this machine which I had been chasing but my luck was about to change.

I talked with the lady at the cage and she was able to get me on the phone with Blake's son. I found out that they also owned two other casinos and a hotel in town. He said they would have no interest in selling the machine and I could tell that the money would mean very little to them. They enjoyed placing these old items from town in their establishments. I ended up going to another one of their casinos in town to meet him in person where I gave him my card. I guess this was my closure on the find, as I knew I would never be able to pry this old machine away from them. Although it ended with the wrong conclusion, I was very happy to have found what I was looking for still in the town of Deadwood.

Two years later in 2009, we decided to head back to South Dakota and ride bikes in the black hills again. We went into Deadwood twice that week, but I never checked on the machine to ask if he had changed his mind. My cousin even joked with me about chasing down the machine again but I felt it would be a total waste of time. We rode bikes all over South Dakota and Wyoming that week, traveling through several old towns such as Deadwood, Custer, Hill City, Keystone, Lead, and many others.

It was a long ride home, taking us just over twelve hours to get back to Kansas City. We made it home late Wednesday night, and by the next day my mind was finally off the old Wild West towns of South Dakota. Then, only five days after returning home I received an unexpected phone call. Blake was on the phone, the owner of the Musical Victor, asking if I was still interested in buying his machine. He was looking to buy another hotel in town, and thought he might sell off a few items to help with the finances. I couldn't believe it! We had parked our bikes across the street from him only five days ago, and walked right past his casino. I was so frustrated at myself for not stopping in and checking up on the machine, for if I would have merely followed up with Blake once more, the machine would already be at home and in my collection.

That was my biggest mistake on this hunt, but I quickly came to my senses and made an agreement with Blake on the machine. I was thankful that he had saved my card, but in the same breath, I couldn't believe I had given up on this machine so easily. It is amazing how things can change over time, making what once seemed impossible, finally able to come true. Great machines are still out there hidden among the world; so don't give up when you feel that the trail has run cold, for as long as your persistence does not falter, there is always a chance.



Semi-Annual Chicagoland Antique Advertising Slot Machine & Juke Box Show Draws Huge Crowds

By Jack Kelly

A mix of jukebox tunes, spinning slot machine reels, old fashioned coin operated player pianos and arcade machine sounds mixed with “oohs and ahhs” at Pheasant Run Resort, St. Charles, Ill., during the semi-annual Chicagoland Antique Advertising, Slot Machine and Jukebox Show.

Known as “the largest event of its kind in the world,” it drew visitors from all over the United States and twelve foreign countries who rubbed shoulders to buy, sell and admire. Serious buyers forked over \$50 each for early entry at 7 a.m. Friday, Nov. 12, while casual browsers paid a modest \$7 admission on Saturday and Sunday.

For those who sought an even earlier start, the parking lot was filled by 4 a.m. Friday with shoppers armed with flashlights and vendors using truck and outdoor lights to show off wares brought from all over the country.

A U.S. and Canadian team, Leigh Godbey of Grand Blanc, Mich., and Scott Primeau of Ontario, Canada, teamed up to show a booth full of goodies at the show. Godbey pointed out his restored 92-inch-tall 1890s oak drug store counter, complete with leaded glass marque on top, priced \$6,995, and a 7-foot-tall 1910 Mutoscope coin operated punching bag machine that could take out stress at home for just pocket change – and \$5,600. Quickly selling, was an all original 1956 AMI-200 jukebox for \$7,800.

One of the most expensive jukeboxes at the show was shown by John Papa of Mayfield, NY. The dealer called his fancy Wurlitzer 950, manufactured during World War II, “the top of the food chain,” featuring elaborate wood carvings. The price to play 78 records at your home? \$35,000.

Many dealers would be happy to offer one of the popular 1930s Pulver porcelain gum vending machines – but Jack Freund of Springfield, Wis., showed off three different models. Each featured an animated figure inside while vending “a tasty chew.” They included the Cop & Robber, \$2,295;

Yellow Kid, \$650; and the Stop & Go Cop for \$1,895. At the same spot, an unusual 18-inch-tall cast aluminum penny-operated Holcumb & Hoke hot nut vendor with light-up globe could vend goodies at your place for \$2,200.

The business card of Alan and Susan Pall of River Forest, Ill., states, “Rare, mint original machines” -- and they didn’t disappoint at the November show, offering a rare center-pull quarter-operated Caille slot machine for \$9,500 and a WWII countertop penny arcade machine featuring a grimacing Adolph Hitler and titled “Poison the Rat” which promptly was marked “sold.”

Just across the aisle from the Palls, another Caille slot, an upright 1907 Centaur, was priced at \$18,000 by Rod “Buck” Ferguson of Alpena, Mich. The dealer quickly sold a restored 1947 Harley Davidson flathead motorcycle for \$12,500. Many stopped at his booth to gawk at an 1885 7-foot-tall woodblock print of Buffalo Bill priced \$6,500.

Folks that wanted a bike to pedal were drawn to the booth of Brad Piedt, Benton Harbor, Mich. The “object of their desire” was a futuristic looking 1960 Bowden Spacelander adult two-wheeler which the dealer said was “one of a few hundred known.” Many shoppers also stopped to admire his pair of vintage 1930s Watling Rolatop slot machines, perched on a double concrete stand, a package that could be taken home for \$12,500. Piedt said he manufactures and sells the unusual double stands for \$395.

There were several reasons to stop at the booth of Fred Abel of Las Vegas, Nev. One was the 1949 Jennings Sun Chief slot machine offered for \$2,500, the penny-operated Swami Fortune Teller for \$300 – and a chance to scratch the ears of 2-year-old Chihuahua dog named Sin. Abel pointed out that the pooch was a certified service hearing dog, trained to assist those with a hearing loss.

Shoppers looking for a coin operated Coca-Cola vending machine stopped in to view the restored Vendo 39 priced at \$3,000 by dealer Randy Ross and if a 1950s drug store soda fountain tank-type Coke dispenser was your flavor, one was available for \$300. At the same spot, a restored 6-foot-tall Tokheim Model 30 gas pump was tagged at \$2,000. Ross traveled just 15 minutes to the show from nearby Hampshire, Ill.

Coca-Cola and baseball collectors checked out the 5-foot-tall die-cut cardboard 1950s baseball player advertising the famous soft drink which was brought to the show by Bruce and Donna Weir of Noblesville, Ind. The life size figure could be displayed at your place for \$4,500. The couple also passed out information on the semi-annual Indianapolis Advertising Show which they recently purchased in a co-partnership with another dealer, Doug Moore.

Calling attention to a "good international business," Mike Donley brought a small herd of head mount moose, caribou, and elk to Pheasant Run and tagged them from \$900 to \$3,000. Donley, who operates the Donley's Wild West Town in Union, Ill., said the offerings at the show were just part of his 10,000-square-foot tourist attraction, even offering a full-size buffalo mount for \$6,500.

Firefighter collectables filled the booth of Pat and Judy Holohan of Kankakee, Ill. A late 1800s 8-by 11-inch cast iron fire mark, once posted on a residential home to signal volunteer firemen that the home was covered, priced at \$595. Or you could march in a parade in high style back home with a 30-inch-long Viking type late 1800s parade axe for \$225. Holohan said he had been a dealer at the St. Charles show for about 7 years and estimated he had "200-plus fire related items on display in November"

"I collect original illustration art," said John Cosgriff of Shaumburg, Ill., as he showed off a 22-by 54-inch billboard art piece by artist Harold Anderson. The 1930s offering was priced at \$1,500. The dealer said he quickly sold a 1950s billboard poster for Butternut Bread by artist Ellen Segner for \$700.

Soda fountain collectors checked out four different malted milk containers displayed by David Hirsch of Morton Grove, Ill. The foursome included brands of Carnation, \$140, Kraft, \$135, Coors \$135, and Horlicks, \$130.

Susan Curran and Ralph Pehl of Railroad Antiques in Lena, Ill., stopped foot traffic with two unusual pieces -- a 1920s 42-inch-tall tin ice cream cone priced at \$3,000 and a late 1800s salesman sample barber chair for \$10,000.

Dealer Walt Herbst of Grand Rapids, Mich., brought a "trailer full of vending machines" to the show -- plus a 40-inch-long Duke #16 bear trap. The heavy metal contraption, complete with chain, could be displayed, or used for \$395.

Oddball oversize and menacing fiberglass figures rescued from an old haunted house were displayed by Skip Ulrich of Pittsburg, Kan. Many people stopped to gawk at his 6-foot-tall snarling rat that could shock neighbors at home for \$2,200 and a 4-foot rabid dog head for \$500.

Those seeking a softer look checked out the 3-foot-tall 1890s French Automaton featuring a Victorian lady bending over to smell flowers while a music box played. The fancy device was brought to Pheasant Run by Walter and Marie Scott of Baraboo, Wis., and priced at \$2,500.

A heavy advertising campaign and a visit by Fox Television News, Chicago, which aired several times over the weekend were thought to have boosted foot traffic at the show, but as several dealers said, "They were admiring, but not spending.

Overall, the usual mix of "very good" to "not so good" sales were reported by vendors.

The next Chicagoland Advertising Slot Machine & Juke-box Show will again be held at Pheasant Run in St. Charles, Ill., April 8-10, 2011

Dealers can get information from co-promoter Bob Traynoff at 1-847-244-9263. Show information also is available from co-promoter Kevin Greco at 1-815-353-1593 and at www.chicagolandshow.com.



Show promoters (from left) 13 year old Sam Traynoff, along with mom and dad Penny and Bob Traynoff, 10 year old Nic Greco, and mom and dad Kevin and Dawn Greco, try out the strength testing machines offered by dealer John Papa.

(photos following on the next page)



Trucks and trailers full of jukeboxes, slot and arcade machines from all over the United States were a common sight at Pheasant Run Resort.



Chicago Fox News television reporter Joanie Lum talks with show promoter Kevin Greco in the parking lot at the Chicagoland Show.



Skip Ulrich, of Pittsburg, Kan., checks out a 6-foot-tall haunted house fiberglass rat priced at \$2,200.

A rare center-pull Caille quarter play slot machine looks right at home next to the World War II Hitler Poison the Rat penny operated arcade game displayed by Alan and Susan Pall of River Forest, Ill.



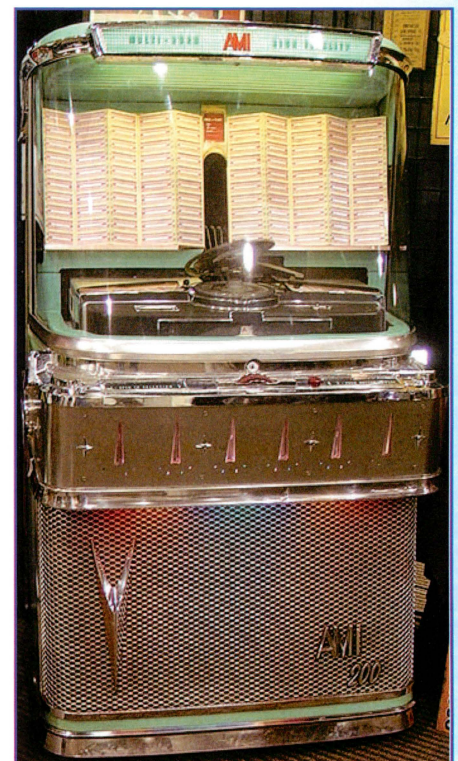
An unusual 18-inch tall, 1920's aluminum peanut machine, offered by Jack Freund, could vend hot nuts for \$2200.



Fred Abel of Las Vegas and his pal, Sin, check out Abel's 1949 Jennings Sun Chief slot machine that could hit the jackpot at your place for \$2,500.



It would take \$18,000 to operate this Caille 1907 floor model slot machine offered by Rod "Buck" Ferguson of Alpena, Mich.



An all-original 1956 AMI jukebox sold quickly for \$7,800 at the Chicagoland Show.

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"SCHOOL DAYS"

by Bill Petrochuk

"School Days" was a popular American song written in 1907 by Will Cobb and Gus Edwards.

The best known part of the song is its chorus:

*School days, school days
Dear old Golden Rule days
'Reading and 'riting and 'rithmetic
Taught to the tune of the hick'ry stick*

Twenty-nine years later, America was slowly trying to recover from The Great Depression and school hadn't changed much. Children were still learning the "3 Rs" often with some persuasion from a hickory stick. Coin-op manufacturers and merchants were still using the same old basic themes in their games. Dice, poker, color, number and fruit symbols were reintroduced in new cabinets over and over. Times were tough, competition was strong, and parting a few cents from members of the working class required better marketing. Interestingly, the three Rs were about to become part of that marketing program.

Ed Pace decided to try something new at his headquarters located at 500 South Michigan Avenue in downtown Chicago. In 1936, he changed the reel strips on his five-reel poker "CARDINAL" aluminum trade stimulator to letters. The object of this new game was to spell the word "T-R-A-D-E". Superimposed over the "T" was an odds number. This indicated the number of points (coins) the player would win in merchandise. The new game was called "SPELL-IT" and featured an award card displaying a lovely lady smoking a cigarette--no mean old schoolmarm here! Apparently folks couldn't spell, for it didn't sell, and this reading game became rare. The Cardinal sold for \$12.50 and would be the last of the trade stimulators produced by Pace. Ed found new success selling his fabulous Paces Races. He sold more than 3,000 of the new horse race games from 1934 through 1936, at a profit of nearly a million dollars!



That same year in Chicago, 17 blocks away at 200 South Peoria Street, Dave Klein and Al Douglass introduced their all new Daval "modernistic design" humpback trade stimulator line. Among the first of these sleek games was the "RITH-MATIC". It sported the same basic cabinet as

their very popular "REEL 21". All of the new style Daval Mfg. Co. games featured a mechanism with a timing pump and pivoting reel stop levers. This new feature was designed to produce a silent operating and foolproof anti-cheat product. The old style stimulator

could easily be manipulated by picking up and shaking the machine while holding in the reel brake lever. This foul play was all but impossible with the new mechanism. The merchant was free to go about other business and leave the game unattended until a winning combination appeared.



“RITHMATIC” was a basic math quiz housed in a rich navy blue and pumpkin orange case. The first three reels presented a problem and the fourth reel equaled the answer. If the math was correct, the player won the number of points shown as the answer on the fourth reel. A payout as high as 500 to 1 was possible! The hickory stick must not have worked in math class as this game got a poor grade from merchants and players. It was quickly subtracted from the line and “RITHMATIC” games are very hard to find today.

By 1949, most territories for gambling machines were closed and trade stimulators were all but dead. A new firm, Play Write Sales Company, set up shop at 596 South Main Street, in my home town of Akron, Ohio. Partners W.J. Balaun and L.A. Seikel introduced a very large game that resembled an adding machine

called “Play-Write”. It was housed in a shiny, anodized aluminum casting called “dural”. This beast was larger than a Mills Q.T. slot machine!

Here’s how the game worked. The player wrote a number in each of the first three windows, followed by

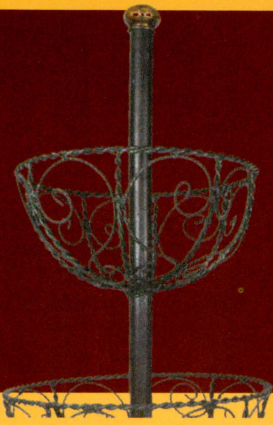
a wager amount in the fourth. There was no coin slot. A pull of the large sword-like handle advanced a paper tape and simultaneously spun three small, numbered reels. The winning combination was embossed onto the paper tape. This allowed the operator to account for all wagers and payouts. Play-Writes have been found with two different reward cards. Some read “match your numbers for amusement only.” This form paid out 500 to 1 if your pick matched the number on the reels. Other models

have a standardized reward card that pays out 500 to 1 on a twenty-five cent bet for a whopping \$125 reward. A bonus reward of \$5 was paid for any spin that resulted in three matching digits such as 1-1-1 or 7-7-7. No matter what the payout, it was still viewed as an evil gambling machine. Operation also required the presence of an attendant. These problems, along with its huge footprint, led to its early demise. Production began in 1950 and Play-Write



Sales Company was written off in 1951. Today it is a somewhat scarce yet inexpensive collectible.

Our school days story ends with two of my favorite elementary school words “class dismissed!”



—THE CALL—

BY: RICH PENN

"It's Frank." That's how the phone call began.

It came November 16, just two days after the Coin-Op show weekend. *"Hey Frank, good to hear from you so soon. What can I do for you today?"* I said.

I never asked how he was doing. I knew the answer. He was dying.

He said, *"I need a favor."*

"No problem. Just tell me" I answered.

He went on, *"Ya know..... there were a lot of people stopped by at the show."*

Frank talked in short sentences, trying to hide the effort it took to speak. I said, *"Yeah Frank, there was a lotta love goin' on in your booth. I bet you didn't know you had so many friends."* Sharon and I were in our booth across the isle from the Zygmunts. We watched a steady stream of people, in and out all weekend. They stopped in to chat with Frank, shake his hand a give him a hug.

He answered, *"Yeah, that's why I'm calling. I want you to do something for me. I don't have much time left. I wanna thank everybody. And I want you to write it in my own words."* He added, *"Tell it like I'm tellin'you."*

"I had a guy come in that thanked me for somethin' I did for him ...25 years ago. I didn't know who he was. I didn't remember the favor. But he did." Frank went on. *"I've always just been who I was. I've worked hard and tried to be fair to people."*

"I want you to tell all my friends in the coin-op hobby how much I've loved the people and being a part of the business. Do somethin' like that thing you wrote for the magazine. And tell it like I'm sayin' it. Tell all my friends thanks."

"I'll do it Frank. I'll be happy to do it," I said.

"That's all I need. Love ya Rich."

"I love you too Frank."

"Take care," he said.

"Bye Frank."

And so ended that short conversation with Frank Zygmunt. Not a man of many words. He said what he wanted said in plain simple language. But he was a man with many friends. I don't think he really understood how many friends he had, until close to the end. I was honored to call him friend and I know many others were too. We all loved him. He truly loved all of us. He will be missed.

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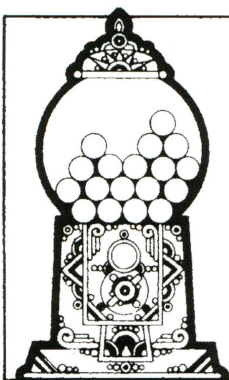
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GUM & PEANUT MACHINES ARCADE MACHINES



PAINT

by John Peterson

Photo A

“Every Picture Tells a Story” is a recent coin-op book by noted American collector Bill Howard. It’s a beautiful volume, worthy of addition to your collection if you don’t already own it. The title speaks to a device that Bill uses in his book. With the description of each machine is a brief story either about how he came to acquire it or some interesting fact about the history of the item. Or both. Today’s article is a takeoff on Bill’s title. I’ve titled it “PAINT” but it might well have been titled “The Picture’s the Story.”

American coin-operated games fall into fairly precise categories. We have slots, trade stimulators, vendors and the all-purpose “arcade” category. There are pieces that fit into more than one category like the Ciga-Rola slot machine by O.D. Jennings, but for the most part, the American machines serve a single purpose. When you look at a slot machine, there is little question as to the purpose of the game. As a result, the game itself rarely was subjected to alteration. It’s true that slot manufacturers occasionally “updated” their older games to create excitement with a newer looking machine but it rarely went beyond putting the older mechanism into a more modern revamped case.

For a variety of reasons, British coin games are a little more elastic in their categories. Due primarily to their stricter anti-gambling laws, many machines portray themselves as one function (like vending) while serving a secret purpose: gambling! This should come as no surprise to those of you who are knowledgeable about the history of gambling and the constant tension between those who create/operate the games, and those who seek to regulate them. It’s a veritable cat and mouse game. A good example of this dual purpose would be the allwins that dispense candy bars or cigarettes for a winning shot. The game avoids the gambling prohibition partly because some skill is involved and it can be argued that you are merely “purchasing” an opportunity to win the item offered. Still, it’s essentially a gambling machine.

To reinforce the point, there are allwins that have a selector that allow the player to choose between either a penny or a cigarette as the prize.

Another significant difference between the British and American markets is venue. American machines were normally sited in permanent locations, (saloons, drug stores, groceries, “club” houses and the like) while our British cousins endured a more nomadic existence. Some were placed on piers and other arcade-like structures but many enjoyed a life of fairs and traveling shows. These gypsy games are the ones that I wish to illuminate for you today.

If you’re a British coin machine operator on a limited budget and you find that your allwins are not pulling in the pennies like they used to, what can you do? The short answer: pull out the old paint can and freshen up the games a bit. I cannot imagine an American operator attempting to “brighten up” a Mills or Caille slot machine by painting it but that’s just what some of our English friends did with some of their games on a regular basis.

The first example, Photo A, is a picture of three games sporting what is referred to as “Showman’s paint.” These three games are unrelated to one another and were probably never operated by the same individual. Yet, the similarity of the stylistic painting on the cases is striking. I have other games in Showman’s paint and they look like these three. I find it impossible to believe that the same person painted all these different games. This leaves me with the assumption that this style of painting was both popular and common during the heyday of traveling fairs from the 20’s through the 60’s. I find case painting compelling and attractive. If you have one of these games, for heaven’s sake, do not strip and refinish the piece! You have original artwork before you! The three games are, from left to right: “Bajazzo” or clown catcher, probably German by Jentsch & Meerz; “Hod Clod,” maker unknown; and “Bomb Dropper” by Handan-Ni, London.

The second stle of paint, Photo B is where the backflash of the game has been painted. These are three candy ("sweets") dispensing allwins that have been rather crudely hand-painted. Originally, these machines would have had commercially produced backflashes like the one you see in Photo C. Why deface a perfectly good backflash? I would guess that either the operator wanted to dispense a cheaper candy or the backflash itself became cracked and unattractive. It's significant to note that, to my knowledge, only the allwins offering sweets were altered in this manner. Maybe because winning candy is more "fun" and therefore acceptable to muck up the artwork? There is no manufacturing identification on these machines but I would guess them all to be Oliver Whales or Ruffler and Walker.

The final example, Photo D was originally a "Win an Aero Choc" game by Oliver Whales of Red Car. What you see more clearly in Photo E is nothing less than naïve art at its finest. (If this were a giant Hallmark card, the theme

from "Titanic" would be swelling in your ears at this very moment.) Someone with more time than talent spent hours painting this ship for future generations to enjoy. A fairly common commercial game from the early 1950's has been transformed from a vending machine into an amazing canvas for an untutored admiration of travel and adventure on the high seas. I try hard not to have favorites among my games but this particular machine makes me smile every time I see it

Do you like whimsy? Individuality? Going against the grain? If so, you might consider adding a piece of British PAINT to your collection.

THE END!

Note: For those collectors wishing to acquire "Every Picture Tells a Story," the book has sold out and is no longer available on the retail market. The publisher, COCA member Bob Pierce has a few copies remaining. If you're quick, you might snag one.

Photo B



Photo C



Photo D



Photo E

National Novelty “Paramount” Scale

Circa 1926

by Jim & Merlyn Collings



Photo 1

This handsome “yellow” porcelain or enamel scale is the only yellow scale we have ever seen up till now. (Photo 1) The scale head is 12-sided, which makes it very unusual looking. (Photo 2) This yellow free-weight scale was probably used in hotel lobbies, drug stores, theatres, five & dime stores, general and department stores, railway and bus stations. This “Paramount” version #105 “free-weight” scale, from the National Novelty Co. of Minneapolis, Minn., could be easily converted to a coin drop scale. The cash box door is already in place at the bottom. The conversion would require a little more maintenance than the “free-weight scale.

The scale came in 3 factory colors: triple baked mahogany, gold enamel or white porcelain finish. Gold was probably used in banks. We feel “yellow” was done by special request. Unless, the majority of you agree with Merlyn that this is the “gold” color. The great debate rages on!

Inside the scale head is a small wrench, and a counter showing the #39382. (Photo 3) Attached to the back door is a set of directions for this simple mechanism. (Photo 4) A close up of these directions might be helpful for the scale collector. (Photo 5) The side view is pictured in Photo 6. The scale is 69” in height and has a bronze platform 14”x26”. The column is only 6” wide.

The photoplated metal face shows a mens and womens weight chart. Near the Women’s chart, it reads: “PHYSICIANS STANDARD FOR WOMEN:”, Near the Men’s chart, it reads: “U.S. ARMY STANDARD FOR MEN”. (Photo 7) In all probability this “free-weight” was used in Army induction centers! As an option the vendors could have a customized mirror put in place of the “WHAT DO YOU WEIGHT?” dial.

This model #105 Paramount free-weight scale with its’ gorgeous “yellow” color has become one of our favorite scales in our collection. We are so happy that our friends from Wisconsin brought this unusual scale to us.

We would like to thank Ed Rieber, a fellow C.O.C.A. member from Pennsylvania, for submitting several photos of the “I SPEAK YOUR WEIGHT” scale on location. It was featured in the C.O.C.A. Times, Volume 13, Issue 1, March 2010. (Photo 8) looks like it’s being vended in a post office. (Photo 9) is outside a general store. What fun it is to see these great scales on location! Thanks so much Ed for contacting us and sending the photos.

HAPPY SCALE COLLECTING!



Photo 2

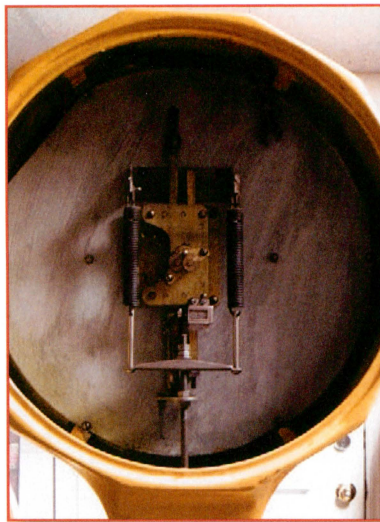


Photo 3

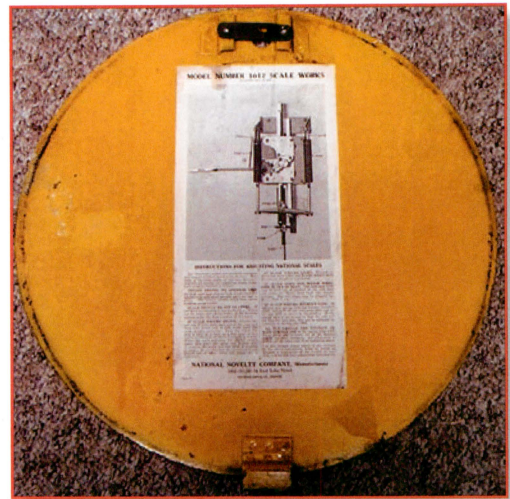


Photo 4

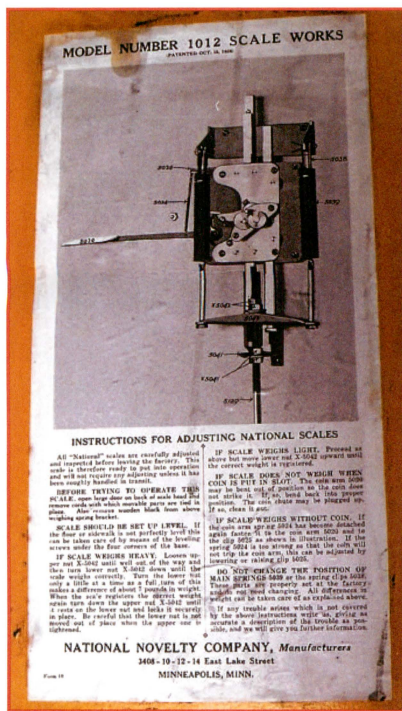


Photo 5



Photo 6



Photo 7

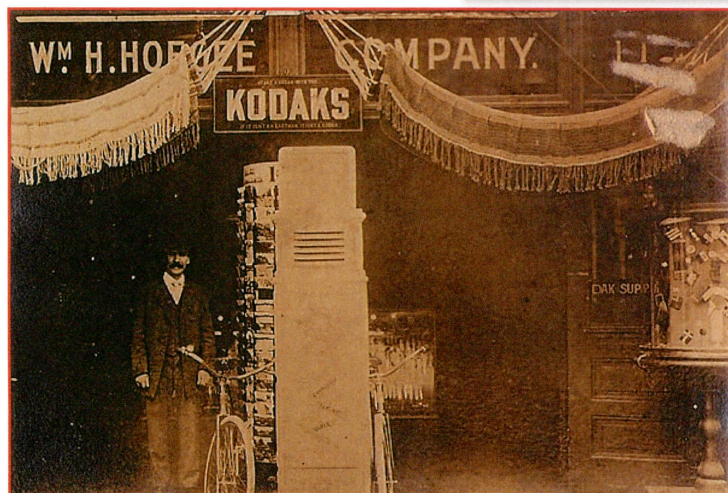


Photo 8

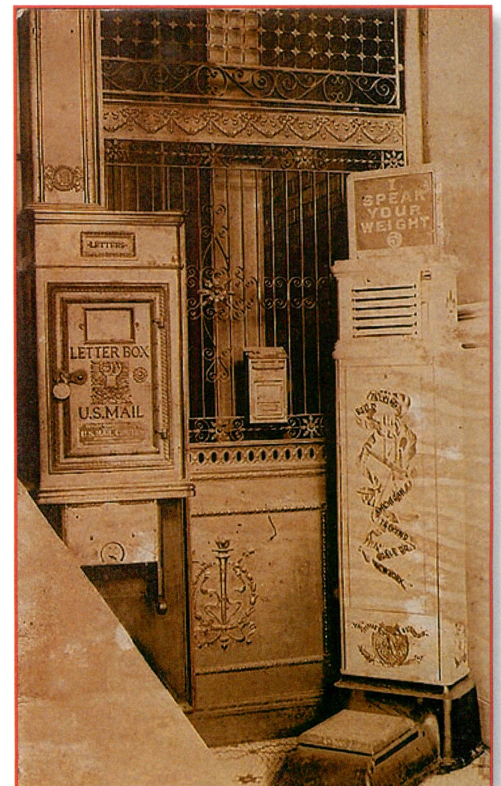


Photo 9

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Bob Evans

A vintage rectangular sign for Gilmore Motor Oil. The sign has a cream-colored background with a dark red border. At the top, the word "GILMORE" is written in a red, semi-circular arc. Below it is a circular logo containing a detailed illustration of a lion's head facing left. Underneath the logo, the words "LION HEAD" are printed in a small, black, sans-serif font. Below that, "MOTOR OIL" is written in a large, bold, red, serif font. At the bottom center of the sign is a small blue and white checkered flag. The sign is mounted on a wall, and a portion of a wooden cabinet is visible to its right.

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A Refined Necessity

Roger Smith

Vendors that served a nineteenth century fashion need

A major change in both men's fashion and woman's drudgery happened in the little town of Troy, New York, in 1827, in the home of Hanna Lord Montague (1794-1878). Hanna, like so many of her fellow spouses of the time, faced the never ending problem of "ring around the collar" – the grimy buildup of dirt, perspiration and skin oils on the collar of her husband's shirt. Hannah Lord was the daughter of William A. Lord, a Revolutionary War officer and author of Lord's Military Tactics. She married Orlando Montague, a shoe maker (or blacksmith, reports vary), on August 14, 1817, and both settled in Troy, originally on Second Street. Ever the resourceful woman, Hanna proposed cutting the collar off of one of her husband's shirts to wash it, and then sew it back on. (Why wash the whole shirt, a very arduous effort in that era, if only the collar was dirty?) Mr. Montague agreed to the experiment with his shirt, and in 1827, the first detachable collar was created at their home at 139 Third Street.

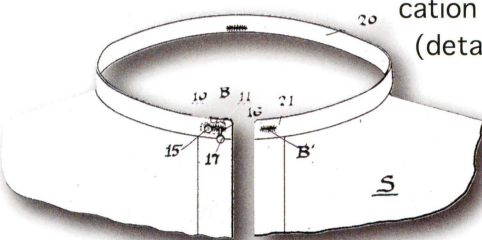
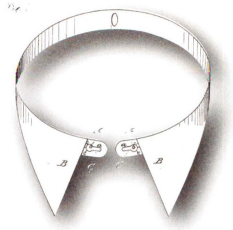
The Start of a Trend

Reports of the event spread through the city and the Reverend Ebenezer Brown took notice. Brown, a former Methodist Minister and the owner of a small shop at 285 River Street, was asked several times for the new product that was causing such a stir around the streets of the city. As a businessperson, Rev. Brown saw a commercial opportunity and rushed to fill it. His wife and daughter began cutting, stitching, and laundering the first detachable collars, consisting of 2 ply material, which had to be taped (fabric) and tied around the neck. These early collars were called "string collars" and cost 25 cents a piece, or two dollars per dozen. Brown would sell and deliver the collars door to door throughout the city.

Popularity Comes Quickly

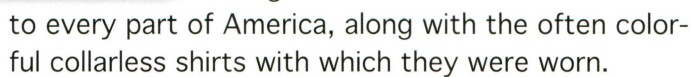
Rev. Brown's collar popularity forced him to set up a workshop in the back of his store. He hired several women to do the construction and washing and, he eventually, had to augment this by outsourcing the work. Payment for the women's labor was provided through "trade" in his store, and was set by his own price. This somewhat predatory practice implies that he may have also invented the first "sweat shop." Brown eventually moved to New York City, in 1834.

The manufacture of detachable collars and the associated shirts became a significant industry for the town of Troy, New York. Orlando Montague was not one to be left out and soon began his own collar factory with business partner Austin Granger, in 1834. Their company, Montague & Granger, began with a collar factory at 222 River Street. Besides improving on the string collar, they developed the "Bishop" collar, an upright modification of the turn down collar. Besides the collars, they manufactured "dickeys" (detached shirt bosoms), and separate cuffs. The benefit of being able to starch the collars became apparent, and for a short time, various other parts of the shirt, such as the front and cuffs, were also made detachable and treated with starch to achieve rigid stiffness.



With the increase production of collars came the need to wash the thousands of collars being produced. In 1835, Independence Starks, entered the collar making business. He also created the first Troy Laundry at 66 North Second Street (Fifth Avenue today) where he washed not only his own collars, but those of competitors as well. Many years later the laundry industry first started for the washing of collars would spark the creation of the first female union in the country, The Collar Laundry Union, 1864-1870.

tached white collar spawned a new working social class, the “white collar” worker who differentiated themselves from the no or “blue” collar factory worker. Mail order giants like Sears-Roebuck, Montgomery-Ward, and Bloomingdale’s listed the collar in their catalogs and sent detachable collars

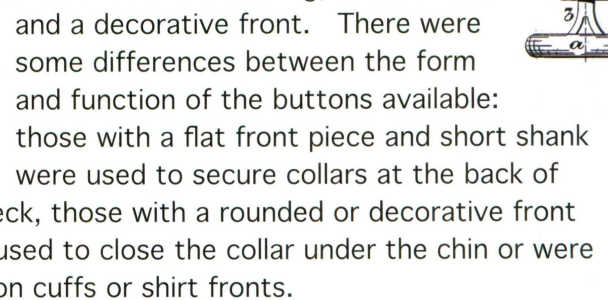


By the Turn-of-the-Century, nearly every man in America had his neck in the grip of a starched linen or paper detachable collar. In 1901, there were 26 collar and cuff makers and 38 laundries in Troy. Roughly 15,000 people worked in the collar industry in the city, and 90% of the collars worn in America were made there, making Troy world famous as the “Collar City.”

By 1962, only six companies were still making collars and cuffs in Troy and by the 1970s most had gone out of business. This decline, and that of other industries, hit the city of Troy so hard that when Martin Scorsese needed to recreate the Manhattan of the 1870s for his movie "The Age of Innocence," he went to Troy because of its well preserved, but unused historical downtown.

Detachable collars had the problem of leaving gaps between the shirt and collar. This led to the use of separate buttons or studs to snap the collars in

Over the years, the need for this type of separate collar fastener resulted in a flurry of both designs and manufacturers to enter the field. The common theme of all collar buttons included a flat backing, a thin shank

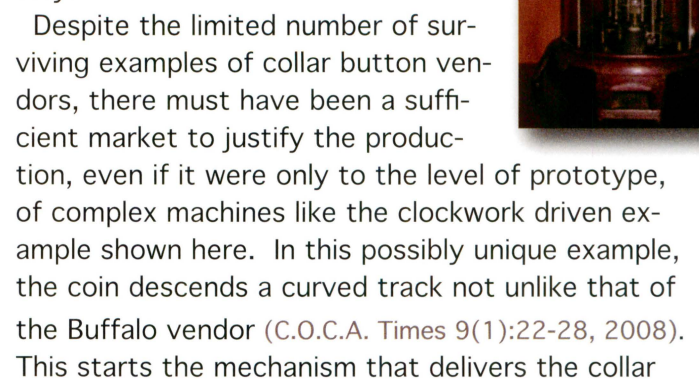


Two problems plagued the collar button user: Loss of the collar button, and breakage. It should be apparent that if the collar button could be placed through the button hole to put on the collar, it could just as easily slip back out and become lost. Additionally, not all of the large number of collar buttons on the market were well made, resulting in buttons that would separate or fracture. Either way, the user could find himself in the embarrassing situation of an open collar. Enter the collar button vendor.



It would seem that all the basic criteria for a successful vendor – need, stable unitary product, low price – were in place for a successful vending market. Considering the number and variety of surviving examples, this was not the case.

Only two recognized vendor 'brands' exist and only a handful of other 'mystery' machines are known. Those that do exist offer a peak into a short-lived segment of vending history.



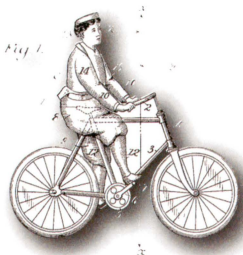
button that had been selected by rotating the columns displayed to the buyer.

The two names associated with collar button vendors are Price and Zeno. (In this case, the Zeno Collar Button Machine, Co. of Indianapolis, Indiana and not the Zeno Gum, Co. of Chicago.)

Milbert F. Price, Inventor

In 1902, Milbert F. Price of Iowa City, Iowa, was a manager of W. F. Main, a jeweler. In the 1904 and 1908 business directories, Price is listed with "Puritan Mfg Co." also in the Jewelry (Wholesale) section of the business pages.

The first mention of Price in the U. S. Patent Office records occurs in 1897 when Price patented what he called an "advertising device or toy." The toy consisted of a paper doll-like construction with a bicycle and one or more figures that could be placed astride. Price envisioned printing advertising on the wheels or even making the wheels of paper veins that would spin in the wind to attract attention.

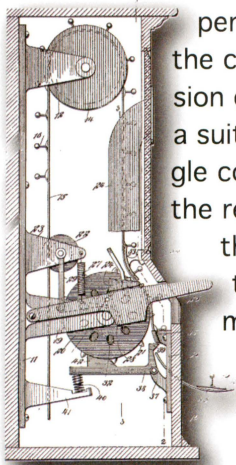


Price secured six different patents in 1901 and an additional three patents in subsequent years. The

first two patents (given sequential patent numbers) came in September of 1901 and covered a rectangular multicolumn vendor with individual coin entries and actuating buttons for each column of collar buttons offered for sale. Examples of this machine have not surfaced, so it is possible that the design was never put into production.



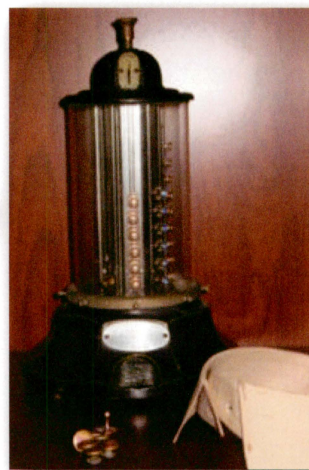
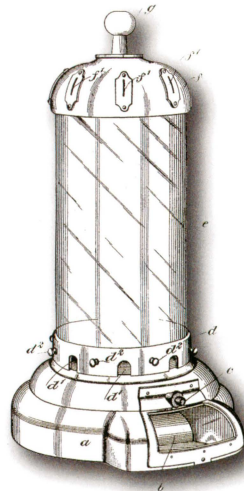
The next patents were granted in October of that year and were again given sequential patent numbers. This time the vendor was an even more complicated design that used a paper (or other material) tape upon which the collar buttons were mounted. One version of the machine would cut the tape at a suitable interval to allow it to vend a single collar button in response to inserting the required coin; the other form detached the button from the tape without cutting it. Again, no examples of these machines seem to have become known, possibly for good reason: The design



would be difficult to load and would have had a very limited capacity.

The final 1901 patents are both design patents and, again, are sequentially numbered. It is here that we finally come across a familiar image. The first patent is for the slender storage and delivery chute used in the machines that have survived. The second is for a rotating vendor that offered a series of collar buttons, each with their own coin entry and mechanism. This design carries a

strong resemblance to both the known vendors carrying Prices name (marketed by the Price Collar Button Machine Company, of Attleboro, Massachusetts) and another similar vendor attributed by Bill Enes to Price.

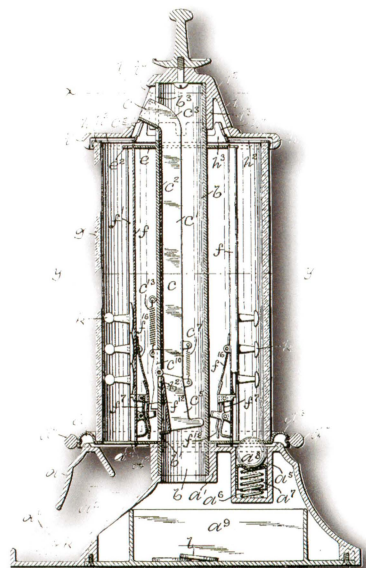


Price Vendor

The Price Collar Button Machine Company is a somewhat mysterious entity.

A review of the Attleboro city directories for the period 1901-1915 does not reveal any record of the company. Newspaper clipping files from the same period are equally devoid of any mention of the company.

How Price became connected to Attleboro and the company that carried his name is unknown, but some tie must come from the equally enigmatic Harry Holbrook. Holbrook was a resident of Attleboro who obtained a patent in 1908 for a collar button vendor that even more closely matches the existing examples of the Price vendor.



Holbrook 1908 patent

The other vendor attributed to Price appears to carry some significant similarities to the one that carries the Price name, but it also has significant differences. It has the look of a less sophisticated design and function, suggesting an earlier construction date. Price's subsequent 1902 patent for a collar button machine does not resemble either of these designs and since no records currently exist and there are no identifying markings on the existing example(s), it may be impossible to completely resolve the mysteries surrounding the Price vendor.

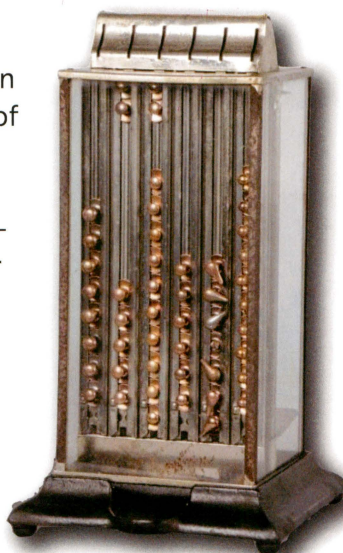
The Zeno Collar Button Vendor

The other even more recognizable, but more mysterious, collar button vendor is the Zeno Collar button vendor, known in both 5¢ and 10¢ models, with the 5¢ version presumed to be the older of the two. Unlike the Price vendor(s), very little is known about either the designer or the manufacturer of these machines. The machines have little or no information on them other than the slightly cryptic "Zeno Button Co., Indianapolis." Searches of patent records from around this period do not reveal any obvious progenitors.

Indianapolis city records indicate that in 1906, 1908 and 1914 the Zeno Button Co. was located at 519 West McCarty Street. The president of the company was Sidney F. Daily, the secretary and treasurer was Jess M. Daily. The Zeno Novelty

Company was also located at the same address and we can assume that the two were directly related. By 1925, the company was listed only as a "jewelry manufacturer," and by 1930, the company had the address 36 South Pennsylvania, room 240.

Shortly after 1930, there were no more listings for Zeno, and room 240 at 36 South Penn was listed as vacant – the company was no longer in existence.



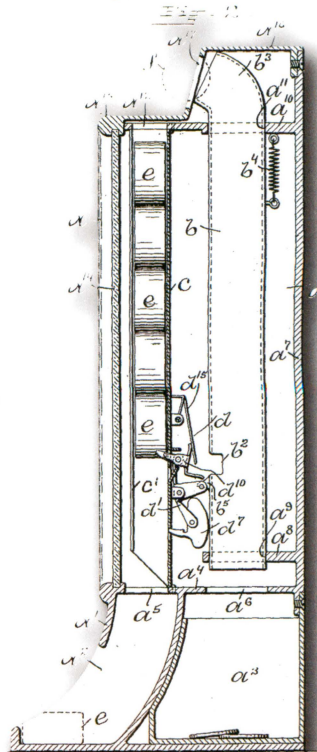
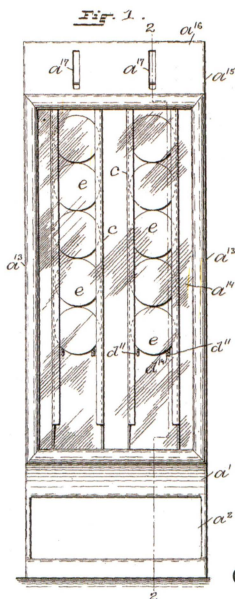
The Improbable Connection

These two vendors could not be more different, seemingly tied together only by the product they sold, but there is a very unexpected kinship - Harry Holbrook. The 5¢ model of the Zeno machine carries, in very fine stamped letters, the notation "Holbrook Manufacturing Co. Attleboro Mass." Patent records indicate that Harry Holbrook did indeed patent a vendor with strong similarities to the Zeno in 1907.

Holbrook was the inventor of a number of very diverse items including two different bracelet designs (1908, 1910 - maintaining a tie to the jewelry trade), a tire casing (1911), a combination car key and container for a driver's license (1919), a box fastener (1921) and a stapling machine (1924).

While Holbrook's 1907 patent does not exactly match the Zeno vendor as found today, the mechanical and design similarities are unmistakable. This patent is entirely gravity driven: the energy of the falling coin does all the work. These vendors are delicate and must have been difficult to assemble and keep in working order.

Could this have been part of the reason for the relative sacristy of these vendors, or was there just not enough market? Was the ready availability of collar buttons directly from merchants sufficient to meet the market's need? We will never know for sure, but these vendors reflect a different age when even something as simple as a collar button could have had a roll in social changes that have persisted long after the machines that vended them have vanished.



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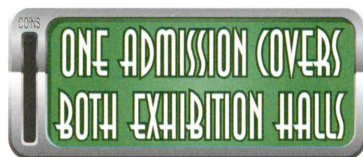
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7:00 am to 5:00 pm

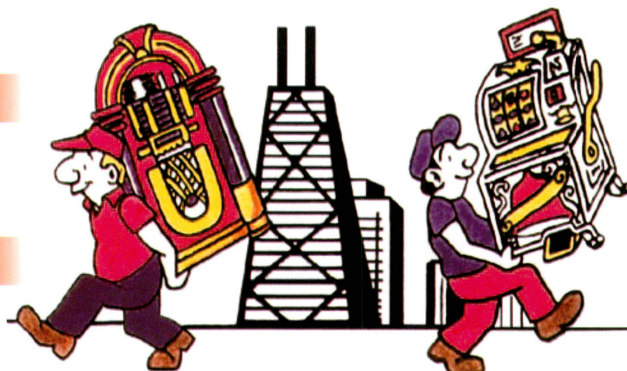
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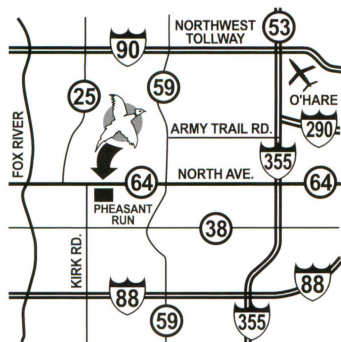
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MILLS SKILL STOP MECHANISM (MSSM)

by Sam Mazzeo

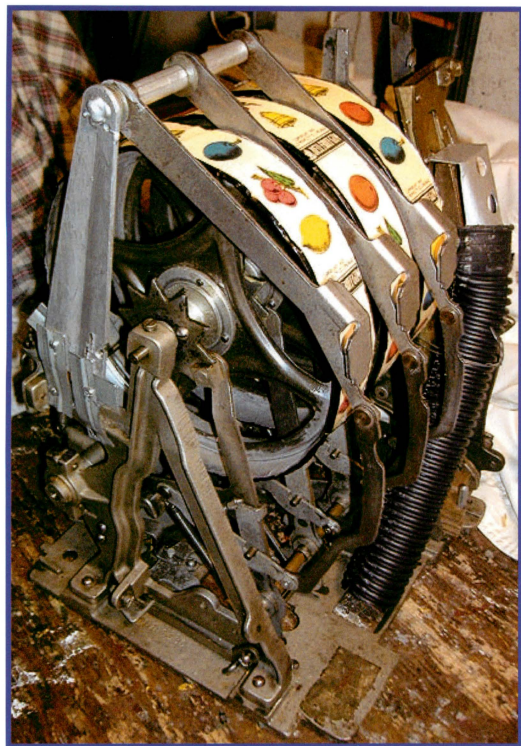


Photo 1

“Oh no, it doesn’t fit”. Those were the first words out of my mouth as I tried to fit the Mills Skill Stop Mechanism (MSSM) onto my Mills War Eagle slot machine.

I had earlier purchased a MSSM at the Chicagoland coin-op show, to install on my Mills War Eagle. That’s because my Mills mechanism had some of the skill stop parts, but was missing the linkage that went from the buttons to the mechanism. The problem I ran into was that my War Eagle was an English Penny (EP)/US 50 cent machine, and didn’t use a conventional nickel/dime/quarter size skill stop. What a surprise. And I generally don’t like surprises, especially in coin-op restorations. (See photo #1 for my failed attempt to attach the purchased MSSM, including my makeshift connecting brackets).

OK, so now I was back to the drawing board. I thought about my options. I could try to buy an EP/50 cent MSSM. But since 1930’s EP/50 cent machines are uncommon, that would be difficult or impossible to locate, and probably expensive if I found one. After thinking for a minute, I thought, why not try to build one, using my existing MSSM as a model? The more I thought about it, the more I decided I would be up for the challenge.

I began by taking pictures of my existing MSSM, so that I’d know how to reassemble it, in case I had to take it apart, as part of my ‘duplication’ process. I say duplication, but in fact, I’d need to build it to a larger scale, so it would fit my EP War Eagle.

I went to my local hardware store and picked up some flat aluminum rods that would become the levers of my EP MSSM. I next removed the jackpot, since I’d need working space to fit the levers in there. If I could fit the jackpot in after I built the levers, great. If not, the skill stops were more unusual and fun than the jackpot, so they would take precedence.

Time to start building. First, I took out the metal ‘cutout’ that’s part of the front decorative aluminum casting of the War Eagle, so that I could determine how to fit the MSSM within the case. This cutout is there to adjust the jackpot when the mechanism is in the case. Then I measured from the mechanism’s baseplate to the skill stop buttons on the case, to determine the length of the first lever. I thought I might have to put a bend/curve in the levers so that they wouldn’t contact the reels and jam the machine. But then I decided it might be easier to just build the MSSM with interconnecting and overlapping levers, in two sections. That would probably be simpler than trying to bend the aluminum without breaking or weakening it. I would connect the levers by drilling and bolting them together. So I built the first set of levers for each skill stop via two pieces of aluminum, and connected them together.

Now that I had built the levers, I’d need to connect them to the back of the mechanism. (I already had existing reel stop levers (with skill stop connectors) in the front of the Mills mechanism, to which I’d hook them up.) There were two holes on the left support arm of the mechanism on which I could attach a bracket. They appeared to be there for the original MSSM. I then measured clearances with the case, and determined there was only about 1 inch above the reels for the main shaft that held the skill stop levers. That main skill stop shaft would have to fit under the slot case’s ‘back bonnet’, or it would contact the escalator’s coin detector lever assembly. The levers themselves would have to fit between the reels, since the clearances were too tight above and in front of the 3 fruit stop reels. After building the left bracket, I then added a right bracket to create a second support arm. Then I drilled holes and put a thin aluminum shaft in the 2 brackets, connecting my three lever assemblies.

Next, I put the mechanism with my MSSM back in the case, and tried cycling the machine with the existing levers, even before building the brackets that would contact the skill stops button shafts. I immediately noticed that the upper lever was jamming on the star wheels, so I was forced to cut that lever and make it two separate V-shaped connecting levers. So where I had two levers previously, now my MSSM consisted of three levers, from the back shaft to where it connected near the base of the Mills mechanism. Next, I measured where the skill stop buttons would make contact with

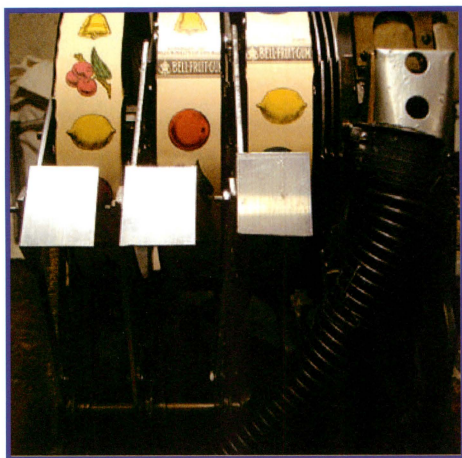


Photo 2

these brackets was essentially two squares joined together. One side of the square was attached to my lever, and the other side would make contact with the skill stop button shafts. This took a little trial and error, to ensure the bracket wasn't too far forward or too far back. I also had some binding problems with the MSSM, where it was connected (via screws) to the Mills mechanism. I found it was either too tight or too loose, causing problems with the levers functioning properly. So I turned the conventional screws into 'shoulder' screws by grinding down some of the screws' middle threads. This allowed me to tighten them without overtightening.

The next problem I confronted was that the levers were moving all around the aluminum shaft at the back of the mechanism. I figured I'd need to buy some hollow metal spacers to keep the levers in one spot. But instead, I used some plastic tubing that I had on hand, as it was easy to cut and place on the shaft. I found that it worked fine. As soon as that problem was solved, I found I had another issue. The skill stop buttons were moving around, and sometimes catching on the War Eagle's front casting, preventing them from making contact with the MSSM. To solve this issue, I built metal 'guides' for the skill stop buttons, so that they would enter the shaft/hole in the casting, allowing them to work properly. I also put plastic 'spacers' on the ends of the skill stop buttons, so they would properly contact the metal brackets on the MSSM. I had to grind down the ends of the spacers (more trial and error) so that they wouldn't contact the bracket prematurely in the slot machine cycle.

I had already removed the jackpot to make working room for my MSSM linkage. When I tried to put it back on the machine, it was too tight of a fit. I created a 'fake' non-working jackpot by constructing a thin metal frame, putting coins in the front of it, so it would appear to be a regular jackpot. The MSSM would be more fun, and more utilized than the chance of getting an occasional jackpot.

Well, that did the job! Now I've got a MSSM for my War Eagle, and it cost very little to do it – just a few pieces of aluminum, and spare scrap metal parts/screws. Take a look at the photos # 3-5 and seen what you think.

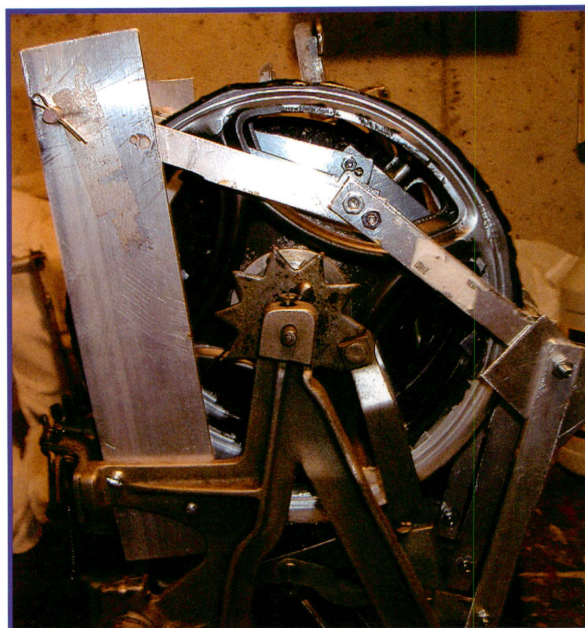


Photo 3

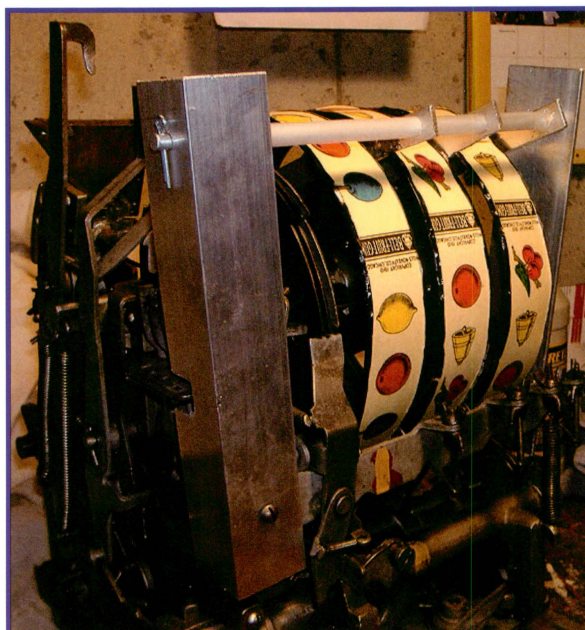


Photo 4

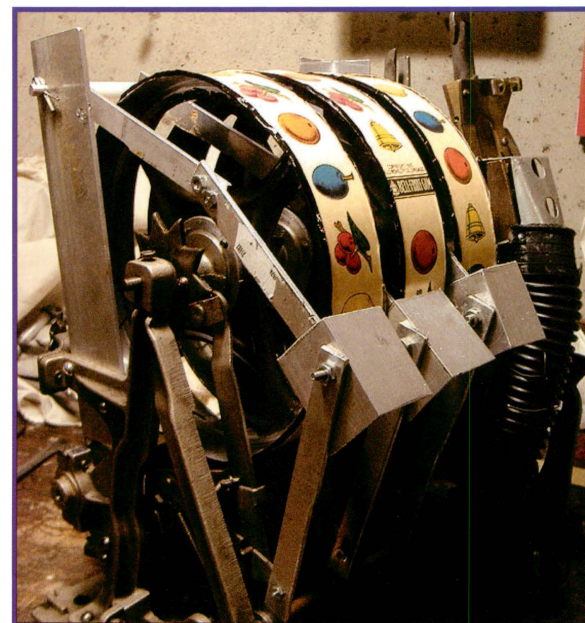


Photo 5

Rare Vending Machine Found at Flea Market

By Jack Freund



Many years ago (25 to 30 years ago), Ginny and I would travel to Florida in January or February to visit my parents. It was always good to see mom and dad and it also offered a reprieve from the realities of winter in Wisconsin. We always stopped at every antique store or flea market encountered on the trip.

I had met a gentleman in Marietta, Georgia who I visited every trip. John collected coin-op, but only "basket cases" that he could restore. After restoration, most of the machines were for sale and I bought quite a few trade stimulators from him over the years.

He introduced me to a friend of his, Billy, a retired vending machine route man. John would let him know when I would be stopping by and he would show up with a couple of vending machines that were for sale. These two southern boys always said they loved to "take advantage" of a "Dumb Yankee" and I loved letting them think that they had.

On one occasion Billy brought a machine that he said I had probably never seen before. It was a ONE CENT E-Z!!! I told him he was correct that I had never seen one before because the Ad-Lee Company never made a one cent E-Z. I told him that he probably had a Columbus Model D because it looks a lot like an E-Z. He was rather indignant and said he knew a lot more about machines than I did. He said that some route operators didn't think that customers would pay five cents for a gumball for very long and that the gambling fad would fade. He said that Ad-lee made a one cent E-Z available by special order and that his machine was one of those. I still didn't believe him and did not buy it.

Over the next 25 to 30 years I purchased hundreds and hundreds of vending machines, many of them E-Z's, but never a one cent E-Z. Until January 14, 2011!!!

I have attended Renninger's Extravaganza, at Mount Dora, Florida every January and February since it began, many years ago. Over the years I have purchased many good coin-op pieces at this flea market. I don't find much any more, but being the eternal optimist, I seldom miss this market.

On Friday, January 14, 2011, while at this flea market, I spotted a red E-Z and was surprised to see that it didn't have an E-Z decal. Instead, it had a one cent decal. I looked the machine over and it certainly looked like it was factory made (not an operator's creation). It had two locks and no keys. The only thing I could go by was the coin entry trim piece. It was definitely one cent and looked factory installed. My memory flashed back to the machine I had refused to buy 30 years ago and I decided that maybe Billy did know what he was talking about!

The owner didn't know one coin-op piece from another but that didn't keep him from pricing it like he did! I managed to negotiate an agreeable price and brought it home for further investigation.

The cover is a standard Columbus 18 lid with no drilled and tapped hole for a marquee.

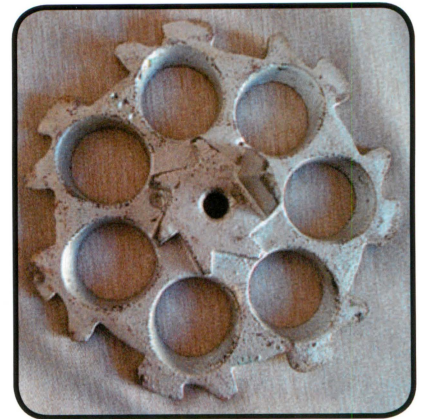
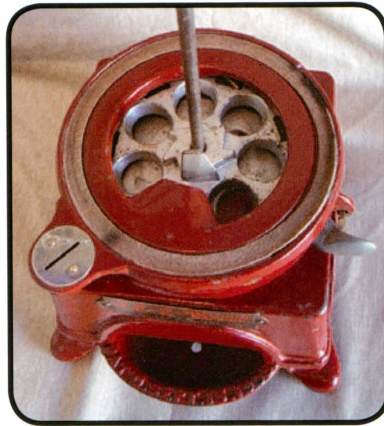
The coin entry casting is 109 and the coin entry trim piece was definitely factory installed.

The vend wheel casting is 316D and is also found in the Columbus Model 34 (maybe the RW series also).

Some other casting numbers: Gum chute 102A, Main body 103A, Coin Door 104A

The red color is identical to the red found on the Ad-Lee Model D, a 1-2-3 profit sharing machine.

I sent photos to an avid Columbus collector and he agrees that it appears to be factory original.



I am thankful that Billy showed me his one cent E-Z 30 years ago, even though I didn't purchase it. If he had not, on January 14, 2011 I would have told the seller of this machine that Ad-Lee never made a one cent E-Z and would have walked away from it. Thankfully my long term memory still works.

E-Mail: jbgum@msn.com

CEL: 262-203-0036

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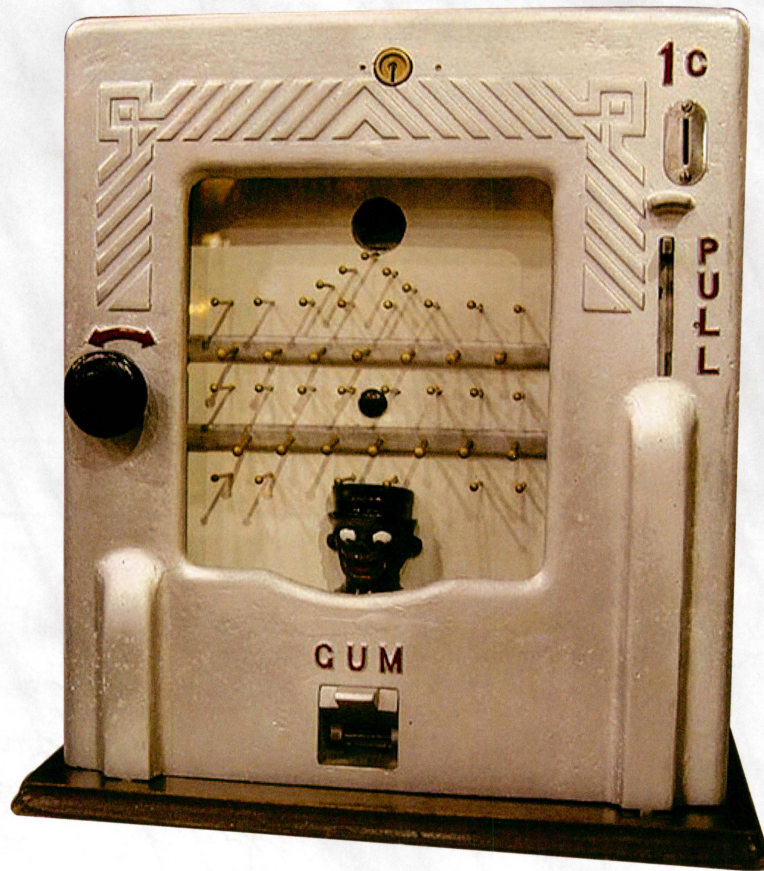
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THE STORY OF SLEEPING SAM

by Bill Howard

This story evokes some of my fondest collecting memories involving family and friends that have passed in time from my earliest days in this hobby to my recent acquisition of this wonderful machine.

When I first started collecting, I met the Godfather, Mike Gorski, and, on his advice, started to research the top coin-op trade journals from 1900 until the advent of World War II and to accumulate ads of what I considered to be the most interesting of machines. This effort took me to the Carnegie Library in Pittsburgh on at least four occasions with my father to examine every issue of *Automatic Age*. Dad would help me copy the ads I selected, and the memories of our times together in that effort are something I will never forget.

As a result of trips to Pittsburgh for the Automatic Age Journals, as well as trips to libraries in Cleveland and San Francisco to pursue the Billboard and Coin Machine Journal ads, I compiled a list of my fifty most

desired machines. I then sent that list to at least fifteen dealers nationally, making it clear that I was an aggressive buyer for them.

Over the years, I got responses as well as working on my own so that, with time, I was able to purchase or locate forty-seven of those fifty machines. I would then cross off the applicable machine on my list as I located it. As of a couple of months ago, only three had not been crossed off the original fifty; one was Sleeping Sam. I kept the ad, as well as my original list.

In early October 2010, I was eating dinner with the Godfather right after he had received the catalogue for the Mike Eckles Auction he was going to attend in Ann Arbor, Michigan. As I looked at the Friday session that featured items that you had to attend in person in order to bid, my eyes almost fell out. I was staring at what looked to be Smiling Sam himself. I told Mike that I hoped I could get this machine at a reasonable price;

he advised that the chance of that happening appeared to be somewhere between “none, slim, and slim left home.”

I then talked to my partner, “B.P.” Peirce, and told him of my situation. He suggested that “you only go around once in this world” and that, if you had been looking for that rare of a machine that long, you should make every reasonable effort. I took this advice and sold a machine out of my collection to get “prepared” to buy it.

I then called good friend, “Gussy” Gustwiller, who had asked me to go along with him to that auction just for Friday, and told him I would go to his house and then drive with him to Ann Arbor for the day. But I was a little nervous and asked if he was interested in anything. With his pokerface, his answer was “no”.

So, armed with caution and optimism, off I went to meet Gussy with my Sleeping Sam ad and “letter of fifty” in my hand. When I met Gussy and got into his car and started off for Ann Arbor, however, things suddenly got quiet when I noticed that he, too, also the collector of ads, had a Sleeping Sam ad in hand. After driving in some silence, I pointed out to him that “way back when” it was I who had copied his ad for him. That fact did not seem to impress him much.

What made matters worse was that, after I arrived at the auction site, I discovered that six other friends in attendance also had a serious interest in old Sam. Fortu-

nately, after I showed them all my old letter with Sleeping Sam being one of the three machines not crossed off, they all were accommodating, and Sam was headed for Akron at a price far less than was justified. So I can reflect back on Dad and some very good friends every time I play Sleeping Sam and wake him up.

The machine pictured here is as it appeared in a 1927 issue of Automatic Age. The machine was manufactured by Specialty Manufacturing Company of Chicago as a “vending machine”. Its rarity is obvious because it fell under the radar of Bill Enes, as it neither appears nor is mentioned in Silent Salesman Too. It is strictly a vending machine because it offered no reward or chance to get your penny back. It came with a mahogany finished wooden case and an aluminum front. To play the machine, you insert a penny in the slot and twist the knob with your left hand to guide the released gumball through wires toward Sleeping Sam’s head. If you catch the gumball in his hat, it passes through and causes his eyes to open and his tongue to stick out as he wakes up to see you receive your gumball through the bottom chute.

I have never seen another Sam, and will cherish him always. And I certainly won’t forget those seven friends. If any of you have heard anything about this machine, please let me know. And NEVER give up; treasures are still out there.

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Plans for the 2011 COCA Convention in Houston, TX are well under way to make this years convention another exciting COCA event. I know that it seems like the 2011 COCA Convention is a long ways off, but I also know that it helps to make travel plans well in advance. I am send you a list of things that you might want to consider doing while in the Houston area. I hope that this will help you while making your travel arrangements. For those of you who showed interest in bus transportation, we are still working on this and hope to have this information by the next COCA spring meeting at the Chicagoland show. If you have any questions about the convention, please feel free to contact me at foxsnake@aol.com or on my cell phone, 414-350-7623.

I hope to see you at the next Chicagoland Show, Marsha Blau

Things to do while in Houston

ArtCar Museum - 140 Heights Blvd., Houston, Tx 77007 - (713) 861 – 5526

Houston's arts community is alive and kicking – and one place you'll find an iconic Houston arts experience off the beaten path is at the ArtCar Museum. Displaying both fine and public art, often in the form of gussied up automobiles, the museum opened in 1998, as a natural outgrowth of Houston's popular Art Car Parade

http://www.hellohouston.com/Articles/Attraction/3758/ArtCar_Museum_A_Houston_original.Cfm

Museum of Fine Arts Houston - 1001 Bissonnet Street, Houston, TX 77005 - (713) 639-7300

The Museum of Fine Arts Houston has impressive collections, but perhaps the most impressive thing about it is how it manages to be a repository of great art while simultaneously exuding an “everyone is welcome”.

[vibe.http://www.hellohouston.com/Articles/Attraction/3621/Museum_of_Fine_Arts_Houston_Art_for_everyone.Cfm](http://www.hellohouston.com/Articles/Attraction/3621/Museum_of_Fine_Arts_Houston_Art_for_everyone.Cfm)

Moody Gardens - One Hope Blvd., Galveston, Tx 77554 - 1-800-582-4673

Looking for a multi-generational family outing in a tropical setting? Think of Galveston's Moody Gardens as Houston's closest thing to Disney's Epcot Center – with a beach. Designated as Houston's top tourist spot by Nickelodeon's ParentConnect.com, the complex offers educational, conservation-oriented exhibits like the Aquarium Pyramid and Rainforest Pyramid. But there's also a crowd-pleasing, white sand beach, an IMAX 3D theater, and an amphitheatre featuring family-focused shows.

http://www.hellohouston.com/Articles/Attraction/3762/Moody_Gardens_Fun_for_everyone.Cfm

Downtown Aquarium - 410 Bagby St., Houston, Tx 77002 - (713) 223-FISH (3474)

Houston's Downtown Aquarium offers a mix of activities that just might span an extended family's diverse set of needs. Educational exhibits for the young scholar?

http://www.hellohouston.com/Articles/Attraction/3506/Downtown_Aquarium_showcases_aquatics_rides.Cfm

Bayou Bend Collection and Gardens - 1 Westcott St., Houston, Tx 77007 - (713) 639-7750

Let's get past the name of the matron of Bayou Bend right away. Miss Ima Hogg's legacy and amazing home has far surpassed any discomfort she ever felt about her unfortunate moniker. Her estate, left to the Museum of Fine Arts, Houston in 1957, was built in 1928 for her and her brothers. The Southern plantation style home contains her memorable collection of American decorative arts that spans the 17th century and beyond. Credit is also given to Miss Hogg for the home's innovative architecture and stunning gardens carved out of what had been a dense thicket.

http://www.hellohouston.com/Articles/Attraction/4599/Bayou_Bend_Tour_to_the_past.Cfm

Houston Premium Outlets - 29300 Hempstead Rd., Cypress, Tx 77433 - (281) 304-5820

The outlet mall, off of Highway 290 heading west, is adding 25 new shops for a total of 145. There is truly something for everyone in this all-star shopping lineup: Michael Kors, Escada, Juicy Couture, Hurley, Izod, DKNY, Converse, Coldwater Canyon, 7 For All Mankind, and Kate Spade are among the many big names that are currently at home here.

http://www.hellohouston.com/Articles/Attraction/5656/Premium_Outlets_All-star_shopping_lineup.Cfm

Pirate's Bay Water Park - 5300 East Road, Baytown, Tx 77520 - (281) 420-6597

Older kids and adults will thrill at the Flowrider surfing machine, which creates a surfing experience by moving an endless mountain of water. Covered bleachers offer a nice view for those watching the surfer dudes in action.

http://www.hellohouston.com/Articles/Attraction/3957/Pirates_Bay_Water_Park_Ahoy_fun.Cfm

Houston Zoo, Houston - 6200 Golf Course Dr, Houston, TX 77030-1710

Situated in the lovely Hermann Park, Houston Zoo is home to more than 4500 animals from over 800 species.

http://travel.yahoo.com/p-travelguide-2744581-houston_zoological_gardens_houston-i;_ylt=AjJlaxPf.4Uq0yQPHpXxI7jAFmoL

Space Center Houston, Houston - 1601 Nasa Pky, Houston, TX 77058-3145

Ever since the Apollo flights, Houston has been synonymous with space travel. Space Center Houston of NASA's Johnson Space Center, allows visitors to study and understand the making of space history

http://travel.yahoo.com/p-travelguide-2744632-space_center_houston_houston-i;_ylt=AphXXQAn_ezE54_XsGZCvC_AFmoL

Houston Fire Museum, 2403 Milam Street, Houston, TX 77006-2359 - +1 (713) 524 2526 or +1 (713) 524 5395

The Houston Fire Museum aims to capture the rich history of the Houston Fire Department. For kids who like fire trucks, this museum has a “Junior Firehouse Educational Interactive Area,” which consists of miniature bunker coats and helmets, an E-1 Cab to simulate the feel of a real fire truck, a 1938 REO antique fire truck, and a video educational library.

http://attractions.uptake.com/museums/texas/houston/houston_fire_museum_16883005.html

Military Museum of Texas - 8611 Wallisville Rd, Houston, TX 77029-1313

Dedicated to preserving the memory of Texans who served in the armed forces, the Military Museum displays uniforms, weapons, equipment, vehicles and other memorabilia that date back to World War II.

http://attractions.uptake.com/museums/texas/houston/military_museum_of_texas_16882892.html

Buffalo Soldiers National Museum - 1834 Southmore Blvd, Houston, TX +1 (713) 942 8920

The Buffalo Soldiers National Museum houses a unique collection of artifacts relating to the African-American troop formed in 1866 by the U.S. Army. Step back into time with videos, prints and other historic mementos that attempt to capture the brave and moving history of the Buffalo Soldiers. -- The History -- The term “Buffalo Soldier” has its roots in the tribes of the Cheyenne warriors. In 1867, the nickname “Wild Buffalo” was given to any person who demonstrated extraordinary courage and strength. Over time, the term was encompassed to incorporate...

http://attractions.uptake.com/museums/texas/houston/buffalo_soldiers_national_museum_7950324.html

Houston Maritime Museum - 2204 Dornington St., Houston TX 77030 - +1 (713) 666 1910

Museum offers insight into maritime history through historic ship models, the Luykx Navigation Instrument Collection and numerous nautical items. The Houston Maritime Museum is the first of its kind in Houston.

http://attractions.uptake.com/museums/texas/houston/houston_maritime_museum_18031380.html

Saint Arnold Brewing Company - 2522 Fairway Park Drive, Houston, TX 77092 - +1 (713) 686 9494

brewery@saintarnold.com

“Who doesn't like free beer?”

Brewery Tap - 717 Franklin St., Houston, TX 77002 - +1 (713) 237 1537

Tap offers beer snobs a wide variety of pricey brews to choose from. The space itself is dark, but the huge wood tables give the Tap a charming, Old-World feel. Adding to the relaxed atmosphere, dogs are as welcome.

http://nightlife.uptake.com/breweries/texas/houston/brewery_tap_15269916.html#ixzz1BGdv2WV

Want to go for a ride and explore more of Texas?

Driving distance from Houston to San Antonio TX is 189 miles, The river Walk, The Alamo, the Mercado the Houston Street Historic Walking tour and more. Other cities close to Houston are Galveston, 48 miles, Austin, 146 miles, and Corpus Christi is 184 miles. The driving distance from Houston, Texas to New Orleans, Louisiana is 351 miles or 5 hours 32 minutes.

- CLASSIFIED ADS -

WANTED TO PURCHASE: I need an original lower front casting for a Mills 25 cent Castle front slot machine. Please contact me in my search. Thank You.
Richard Benston, 16415 - 5th Ave. N., Plymouth, MN 55447;
(763) 473-9629; northernslayer@comcast.net

FOR SALE: Reproduction copies of the following items:
1) All paper for the WADDELL BICYCLE WHEEL - \$60 set.
2) Marquee playfield for PEO & GOTTLIEB countertop baseball games - \$25. each.
3) E-Z marquees (numbers game or baseball) - \$8.00 each.
4) Rubber gaskets for all Columbus machines - \$2.50 each. Quantity discount.
5) Back door locks for wooden Zenos - \$30. each.
6) BALL GUM aluminum marquees for the Caille Fortune Ball Gum trade stimulator and others. As nice as originals - \$50. each. All prices, plus postage.
Jack Freund, P.O. Box 4, Springfield, WI 53176 or
Email: jbgum@msn.com; Phone: (262) 203-0036.

FOR SALE: Mills 5 cent upright, Big Six, Jackpot, very rare, few known, nice original. Call Dave at (815) 539-9898, leave message.

WANTED: A copy, (original or xerox) of the instruction sheet that must have come with the AC Multibell to increase or decrease the payout percentage. This is accomplished without adding to, or removing anything from the machine.
If you own or know someone who owns a Berger "The Electric" please contact me. It's the same game as the Chicago Ridge only with a single coin entry and a dial to pick your color.
Richard Fague, (650) 755-9407.

WANTED: Information on the Superior Confection Automat Golf Ball and Cigarette Machine. Working on an upcoming article in the COCA and looking for serial numbers and dates. Any information you can provide. Thanks, Johnny Duckworth, (816) 835-3316 or email at johnny@kccoinop.com.

WANTED: Handle for early Jennings Cigarolla machine; Coin acceptor for later Jennings Cigarolla machine (left side); Seeburg Trash Can Juke Box, model 148 - Part #F-402757, center grille ornament, upper (mustache); Upper and top back casting for Mills Castle front.
Rick Frink, (517) 546-7470.

WANTED: MILLS FREE PLAY MINT VENDOR.
See picture on Page 269 of Collector's Treasury of Antique Slot Machines, Peppi Bruneau, 145 Robert E. Lee Blvd., #206, New Orleans, LA 70124. Phone: (504) 288-1200; Fax: (504) 333-6736; Email: cebruneau@cs.com

WANTED: Penny Slot machines. Please email photos and asking prices to Dan Davids, djdavids@earthlink.net, (310) 349-2082.

WANTED: Have cash, will travel. Collector looking to purchase early vending, gumball and peanut machines and unusual counter-top machines. Also looking to buy sports related counter machines. Top cash paid.
Paul Hindin, 3712 West Scenic Ave., Mequon, WI 53092;
Phone: (262) 242-3131 or (414) 559-9681.

WANTED: Golf Ball Slot and Kitty Slot Machine. Also buying German, French and English choc. and gum machines.
Paul Hindin, 3712 West Scenic Ave., Mequon, WI 53092;
Phone: (262) 242-3131 or (414) 559-9681 or
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FOR SALE: Beautiful copy of the original Mansfield Mirrored Marquee with clip-on attachment. Complete your machine and greatly increase the value. Total cost with priority shipping and insurance is \$199.95.
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FOR SALE: Penny Castle Front Slot, Dime Rol A Top, Climax Vending Machine, Hance Vending Machine, several other tall globe machines, Millard Breath Pellet Machine Freeport Vendor, Rare Columbus Machines, Bluebird Twirl Shoot, Victor Chief, Pulvers and many other gumball and peanut machines, some of which are only known examples. Also will have several hard to find match machines, photoscope, trade stimulators, also available a Papa reproduction Donkey Bray and a Egyptian Mummy. I also will have a Berger original floor model Slot Machine and a Dewey Upright. See me at Chicagoland, I-13.
Paul Hindin, Email: BedVibr8or@aol.com.

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DEADLINE FOR NEXT ISSUE: MAY 9, 2011

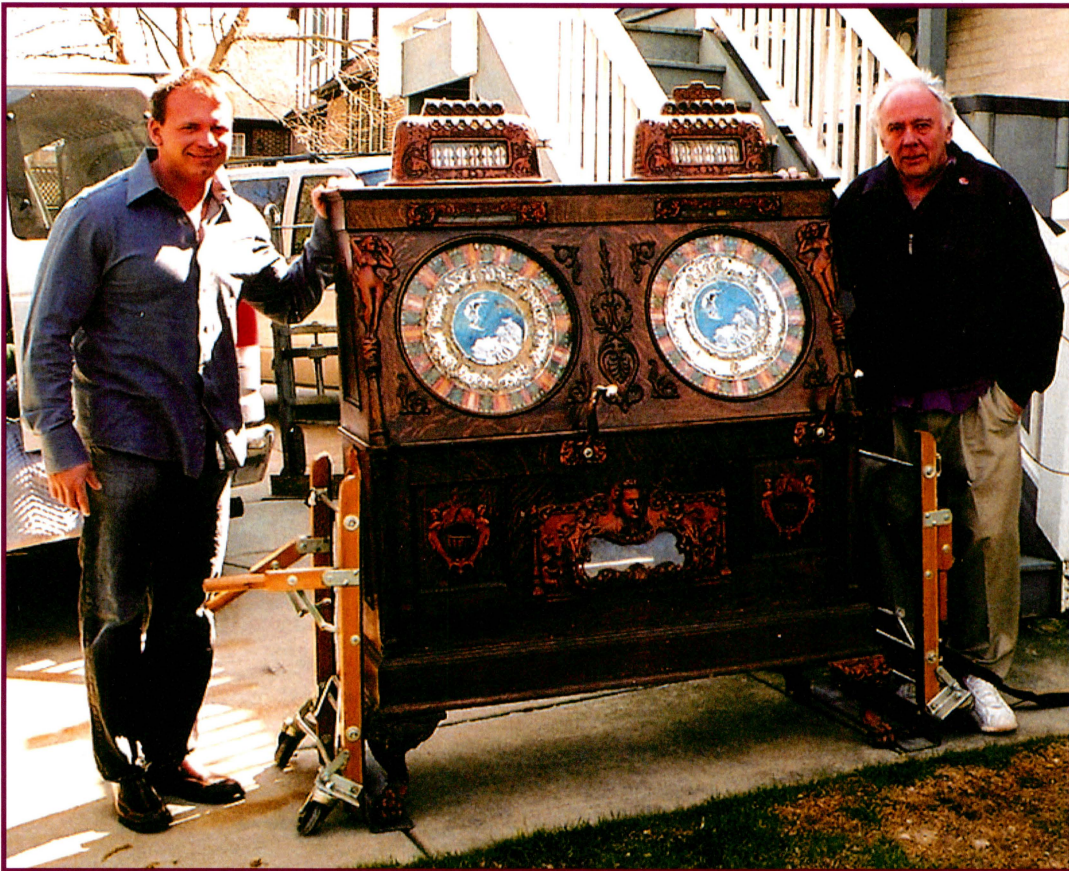


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